CATALOGUE

OF

A VALUABLE COLLECTION OF

JAPANESE COLOUR PRINTS

representative of most of the early artists down to 1800, and including HOKUSAI *and* HIROSHIGE,

THE PROPERTY OF

A WELL-KNOWN COLLECTOR.

FIRST DAY'S SALE.

PRINTS BY HARUNOBU, KORYŪSAI, SHUNSHŌ, KIYOMITSU, KIYONAGA, SHUNCHŌ, SHUNZAN, UTAMARO, SHIGEMASA, MASANOBU, YEISHI, TOYOKUNI, AND OTHERS.

IMPORTANT AND FINE SETS BY HOKUSAI, INCLUDING FUGAKU SAN-JŪ ROK'KEI AND HYAKUNIN ISSHU UBAGA ETOKI;

THE SET OF KISOKAIDŌ, BY YEISEN AND HIROSHIGE,

WITH DUPLICATES IN VARIOUS STATES.

SECOND DAY'S SALE.

A CONTINUATION OF THE KISOKAIDŌ SET;

OTHER HIROSHIGE SETS, AS NANIWA MEISHO, KYŌTO MEISHO, ŌMI HAKKEI, ETC. AND THE CHIEF TRIPTYCHS OF HIROSHIGE.

Another Property,

INCLUDING PRINTS BY THE CHIEF UKIYO ARTISTS;

TRIPTYCHS BY UTAMARO, TOYOKUNI AND OTHERS;

ETC.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1)

On THURSDAY, the 3rd of JULY, 1919, and following Day,

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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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OF

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HARUNOBU (Suzuki), *d.* 1770.

LOT

1 **Noji no Tamagawa**: A Girl in light summer costume, partly transparent, stooping beside the river and pointing out to another who stands beside her with a fan, the reflection of the moon under a HAGI bush; *large size, almost square, one of a set of* "The Six Tama Rivers," *without signature*

2 **Ide no Tamagawa**: A Lady wading through the stream assisted by a young woman holding her hand, and another young woman behind holding up the long ends of her sleeves; *large size, almost square, one of the same set as the foregoing, without signature*

3 **"Flower Month,"** *i.e.* April: A Young Man disguised as a KOMOSŌ with basket head-gear and bamboo clarionet secretly visiting two young girls, whose heads appear behind a barred window. An exquisite piece of soft colouring; the opaque cream of the man's robe gauffred to give the effect of crêpe, with rich black girdle and under side of the robe make a startling figure on the sunlit grass of yellowish green, with a slatey blue stream beside it; *large size, almost square, with poem in the clouds; one of a set* FŪZOKU SHIKI KASEN, "Social Customs of the Four Seasons," this for the intercalary month of April; *signed* SUZUKI HARUNOBU *published* 1770

4 **Komatsu Biki,** "Picking young Pines" for the New Year Festival. A Young Lady standing under an old spreading pine watching her maid pulling up young growths on the hill side; the maid wears a sage green KIMONO decorated with plum blossom, and the young lady a wine-coloured robe, the long sleeves of which bear maple leaves, the under skirts of each left white; *large size, almost square, with poem in the background*; *signed* SUZUKI HARUNOBU, *best period, c.* 1766-1770

5 **The Tea House, Mota-ya**: A Young Man wearing the hat of a KOMOSŌ, which conceals his features, and playing the clarionet, is standing by the ENGAWA of the house where there is a shallow pan of water which reflects his face, and reveals his identity to a courtezan standing by a reeded blind; the white crêpe robe of the man rendered by gauffrage; *large size, almost square, without text*; *signed* SUZUKI HARUNOBU

6 **Hashirakake**: IDE NO TAMAGAWA. A Lady wading through the stream assisted by her maid holding her hand; inset a portrait of a poet in a square frame; *signed* HARUNOBU

7 **Hashirakake**: KAYOI KOMACHI. A Young Girl seated on the ENGAWA in front of a house and a woman holding a pipe standing talking to her; inset a poem in a square frame; *signed* HARUNOBU

8 **Hashirakake**: AN OIRAN, full-length, passing to the right, looking down at the little KAMURO on her right side; *signed* HARUNOBU

9 **Hashirikake**: O FUJI standing by the ENGAWA of her father's house, MOTOYANAGI-YA. "The House of 1000 Willows," holding a fan in her right hand, and fixing a hair-pin with her other hand; *signed* SUZUKI HARUNOBU

KORYUSAI (Isoda), 1720–*c.* 1782.

10 **"Music"**: A Girl seated beside a screen in a house looking on to a garden, playing the KOTO, and an OIRAN standing in front of her; *medium size, almost square*; *one of a set* FŪRYŪ KIN-GO-SHO-GWA, "Refined Four Accomplishments," *i.e.*, Music, Games, Writing and Drawing; *signed* KORYŪSAI

11 **Hashirakake**: YOSHITSUNE SERENADING JORURI HIME, an UKIYOYE analogue. A Youth standing outside a gate in a fence playing the flute, a lady in the house seated by a KOTO, and her maid going to the gate with a lantern; *signed* KORYŪSAI

12 **Hashirakake**: YUKIMASU OF TSURU-YA with her KAMURO in front of her walking along near where a great fire alarm tower rises out of the lower mist; *signed* KORYŪSAI

13 **Hashirakake**: AN OIRAN as CHŌKWARŌ holding up a gourd from which a magical horse is galloping, and a youth beside her as TEKKAI, exhaling his spirit which has mounted on the horse; *signed* KORYŪSAI

14 **Hashirakake**: THE TEA HOUSE ICHIRIKI, the Letter Reading Scene in the 7th act of CHŪSHINGURA, Yuranosuke standing on the ENGAWA reading the letter by the light of a lantern suspended from a pine tree, Okaru reading it from the balcony by means of a folding pocket mirror, and the spy Kudayu reading the end of the scroll under the flooring; *signed* KORYŪSAI

SHUNSHŌ (Katsukawa), 1724–1792.

15 **Hashirakake**: SHŌKI in graded black and white threatening with a sword an ONI in red and yellow, which he holds by the wrists; *signed* KATSUKAWA SHUNSHŌ

KIYOMITSU (Torii), 1735–1785.

16 **Hashirakake**: BANDŌ HIKOSABURŌ as a KOMOSŌ standing, looking sorrowfully down at his basket hat; *signed* TORII KIYOMITSU

KIYONAGA (Torii), 1752–1813.

17 **A Tea House on the Sea Shore**, with Fuji seen through the opening. Seated on a bench a lady who is taking off her travelling hat and talking to a woman leaning against the pole of her KAGO, while another woman with a fan stands in the centre; *full size, upright*; *signed* KIYONAGA

17A **Two Tanzaku** on an undivided sheet, *one of a series of four* FŪRYŪ YEDO HAKKEI, "Eight Refined Views of Yedo." "Shinagawa," A Girl seated looking out of window on the Bay of Yedo and another standing beside her; and "Masusaki," A Girl crossing a plank bridge, by a lantern; *signed* KIYONAGA

18 **Hashirakake**: A Woman standing on a landing stage beside a canal, holding her paper handkerchiefs up to her cheek, and a man standing in a boat beside it looking up and speaking to her; *signed* KIYONAGA

SHUNCHŌ (Katsukawa), *worked c.* 1770–1790.

19 **The First Month**: A Woman standing and her maid kneeling on the door step, and a boy standing before them holding two fish and blowing on his fingers to warm them; *half block size*; *from a set* FŪZOKU JŪ-NI KEI, "Customs of the Twelve Months"; *signed* SHUNCHŌ

20 **The Fifth Month**: A Woman on her knees putting a coat on to a baby boy, and a servant kneeling before a SAMBŌ filled with folded papers for presents; *one of the same set as the foregoing*; *signed* SHUNCHŌ

21 **The Seventh Month**: A Woman standing beside the door in a garden fence directing her maid kneeling before a basket of clams over which a man is stooping measuring some out; *one of the same set as the foregoing*; *signed* SHUNCHŌ

22 **Interior of the Ladies' Apartments** in a nobleman's YASHIKI. Triptych. A Group of twelve ladies, young girls, and servants disposed about the scene, one carrying in a dish of shell fish, another bearing branches of cherry-blossom for flower arrangement, others looking out on to a garden with a lake and flowering cherry-trees, and at the corner of another block of buildings across the garden a man standing on the ENGAWA looking across; *full-size, upright*; *signed* SHUNCHŌ; *sealed* CHŪRIN

*** A fine and important triptych.

23 **The First Month**, 1st day: Nanakoshi of Ōgi-ya on promenade, passing to the left, her KAMURO on each side of her, one carrying a large painted battledore, and two other women following in the rear; pine and bamboo inset in a small circle; *full-size, upright*; *one of a set* GO SEKKU, "The Five Festivals"; *signed* SHUNCHŌ

*** In fine state.

SHUNZAN (Katsukawa), *worked c.* 1776–1800.

24 **Chiyo Furuichi zensei Odori**: Two Women with whips side by side in front of a fenced-in shelter dancing to music played by men in the enclosure; *small-size, upright*; *one of a set* SEIRŌ NIWAKA ZENSEI ASOBI NIWAKA, "The Flourishing Amusement of the Tea-houses"; *signed* SHUNZAN

25 **Two Women** looking through the barred window of a house at Shinagawa, one holding a tea-cup stand; out on the bay returning boats, and overhead homing geese; *medium size, almost square*; *signed* SHUNZAN

SHIGEMASA (Kitao), 1739–1819.

26 **Kaiko Yashinai Gusa**, "The Cultivation of Silk-worms." Two sheets from this work illustrated by Shunsho and Shigemasa, Nos. 9 and 10; *medium size, almost square*; *both signed* KITAO SHIGEMASA (2)

MASANOBU (Kitao), 1761–1816.

27 **Hashirakake**: JUROJIN and a young girl who is leaning forward dropping grains of corn for his crane; *signed* MASANOBU

UTAMARO (Kitagawa), 1754–1806.

28 **Tamanoye and Sasumino of Ebi-ya**, half-length and bust portraits turned to the left; *medium size, upright, without background*; *one of a set* SEIRŌ YŪKUN AWASE KAGAMI, "A Mirror comparing the Courtezans of the Tea-houses"; *signed* UTAMARO

29 **Shira ishi banashi**, the name of a play. Miyagano, an OIRAN, standing with a handkerchief in her mouth and a short sword in her hand about to do something terrible, and O Nobu kneeling behind her trying to stay her mistress; *full-size, upright*; *one of a set* AYATSURI MOYŌ TAKE ITO NO FUSHI, "Designs for the loom with a joint of bamboo"; *signed* UTAMARO, *dated Rat year* = 1804

*** This set is unrecorded by Kurth.

30 **Two Women dancing**, while a third seated on the ground by a tall candlestick holds her sleeve to her mouth laughing; *small size, upright*; *signed* UTAMARO

31 **A Geisha going to an Engagement** at night with snow falling, a man-servant by her left side carrying a lantern and her SAMISEN box, and she holding an umbrella, passing to the left; *full-size, upright*; *signed* UTAMARO

32 **The Seven Ri Beach.** Triptych: A Party of women on the way to the Isle of Enoshina and the shrine of Benten, seen in the distance with Fuji behind; one is resting in a KAGO on the left with a servant seated by her, lighting her pipe from a tinder box; in the centre, one passing along on horseback, stoops to speak to the boy driver standing behind two female pedestrians; on the right a young girl is showing a woman and a man a shell she has picked up; *full-size, upright*; *signed* UTAMARO

*** This is unrecorded by Kurth.

33 **A Cherry-Blossom Party.** Triptych: A Group of eight women and girls on the hills overlooking the sea, beneath cherry trees in blossom, with refreshments laid out, one woman pouring SAKÉ from a tub into a kettle, and one young man slightly excited, gesticulating with an open fan and being kept in an upright condition by one of the women who is laughing behind his back; *medium size, upright*; *signed* UTAMARO (3)

34 **Futami ga Ura**: A Group of six women on the sea coast, three paddling in the sea, opposite the Husband and Wife rocks, with a rising sun on the horizon; *two sheets of a triptych*; *full-size, upright*; *signed* UTAMARO

35 **Chōfu Tamagawa**: Two Women on the bank pounding linen in a mortar and a third washing clothes in a tub, a man crossing a DOBASHI carrying the folded cloth back to a house on the far bank; *medium size, upright*; *one of a set* FŪRYŪ MU TAMAGAWA; *unsigned*

36 **Hashirakake**: O SHICHI AND KICHISABURŌ, two celebrated lovers; *one three-quarter length, the other half-length* ; *signed* UTAMARO

37 **Hashirakake**: KOMURASAKI AND GOMPACHI, another pair of lovers ; *three-quarter and half-length* ; *signed* UTAMARO

38 **Hashirakake**: YEDO MEISHO ASOBI, "Celebrated Views of the Amusements of Yedo" ; MEGURO MŌDE, "Going to the temple at Meguro," where people go to get relief from ailments, two women with travelling hats ; *signed* UTAMARO.—YAMASHITA NO RYŌRI-YA, "The Eating-house at Yamashita," two women waitresses, one wiping a cup stand ; *signed* UTAMARO.—SHIBA SHIMMEI MODE, "Going to the Temple at Shiba," a man with a fan and a woman with an umbrella ; *unsigned* (3)

39 **Hashirakake**: A Male Fan Seller with a series of split bamboo fans mounted on bamboo sticks, talking to a woman seated with a fan ; *signed* UTAMARO

UTAMARO II, 1806–1835.

40 **Kakemono-ye**: A Woman standing beside a decorative screen ; *signed* UTAMARO

SEKIJŌ, *c.* 1790.

41 **Hashirakake**: HITOMOTO AND MOTOTSUE OF DAIMONJI-YA, three-quarter and half-length figures ; *signed* SEKIJŌ

BUNRŌ, *c.* 1800.

42 **Hawking**: Half-length figure of a youth and a bust of a girl, each with a hawk, the one on the man's hand fluttering its wings ; *full size, upright* ; *signed* BUNRŌ

YEISHI (Hosoda), *c.* 1746–1829.

43 **A Lady Seated**, wearing a temple visiting head-dress and holding a pipe, and another lady seated facing, holding an open fan ; above, one of the Genji Kushite characters ; *on a yellow ground* ; *full-size, upright* ; *signed* YEISHI

44 **Preparing for the Cherry Blossom Parade**: AN OIRAN and her KAMURO standing within a house beside a KAMBAN, talking to another woman of the house, and a servant ready to pull back the curtains of the portal ; *full-size, upright* ; *signed* YEISHI

45 **Gathering Insects**, one sheet, probably of a triptych, showing a noble lady walking through a field of autumn flowers and KUSA grass, with open fan, looking for insects, attended by a maid holding an umbrella over her, and another maid behind with the insect cage ; *full-size, upright* ; *signed* YEISHI

46 **Omu Komachi** "Parrot Komachi": A woman standing by a stand with books on it, looking at another on the floor with a long scroll of poems; *medium size, upright*; *signed* YEISHI

47 **Illustration of a Poem by Bunya no Yasuhide**: A lady followed by her maid walking by autumn flowers and KUSA grass blown by the wind; a figure of the poet inset in a small circle; *medium size, upright*; *one of a set* SHIN ROK'KASEN "The New Six Poets"; *signed* YEISHI

48 **Hashirakake**: MEIZAN OF CHŌJI-YA on parade, passing to the right, with a KAMURO on her near side; *signed* CHŌBUNSAI YEISHI

SHŪCHŌ (Tamagawa), *worked c.* 1790–1800.

49 **A Man with a pipe** seated on a boulder by the sea-shore, talking with a lady holding a pipe and paddling in the sea, and a woman passing behind them carrying a basket of clams; *small size, upright*; *signed* SHŪCHŌ

50 **Nishikiye of Wakana-ya** seated before a mirror at her toilet, holding a pot in her left hand, in front of a screen decorated with one of the Sages and his attendant; *full-size, upright*; *signed* TAMAGAWA SHŪCHŌ

MASANOBU (Kitao), 1761–1816.

51 **Hashirakake**: A Tea-house Waitress standing, tying her girdle, outside the YANAGI tea-house; *unsigned*

TOYOKUNI (Utagawa), 1769–1825.

52 **A Lady and her Maid** walking to the left, each helping to hold up an umbrella, and a page-boy on the near side looking backwards, the background covered with specimens of writing by school-children; *full-size, upright*; *signed* TOYOKUNI

53 **Visitors to Uyeno**: Triptych, a group of eleven women and girls passing along in front of the Sammai-bashi, one in the centre holding a purple umbrella over a young lady, and one on the left followed by a page-boy; *full-size, upright*; *signed* TOYOKUNI

54 **Onna Gyoretsu**, "A Woman's Procession." A Noble Lady under an umbrella with two ladies-in-waiting beside her, leading and fanning her, viewing Fuji, with a number of attendants and her NORIMONO in the rear; *three sheets of a pentaptych*; *full-size, upright*; *signed* TOYOKUNI (3)

55 **Hashirakake**: KITSUNE TADAOBU or Sato Tadanobu as a fox seeking to recover the skin of his mother on a drum held by Shizuka seated on a balcony; *signed* TOYOKUNI

56 **The Twelve Months**: Six of the Set; *small size, almost square.* Second Month, Ono no Komachi and cherry blossom; Fourth Month, a woman writing a poem, and a cuckoo flying overhead; Fifth Month, a woman watering some iris, and a girl reading; Ninth Month, an OIRAN writing and her KAMURO bringing in chrysanthemums; Eleventh Month, the HAKAMAGI ceremony, a woman dressing a boy; Twelfth Month, a woman making MOCHI BANA flowers, lumps of MOCHI stuck on branches of willow; *all signed* TOYOKUNI (6)

KUNISADA (Utagawa), 1786–1864.

57 **A Picnic at Gotenyama** at the cherry-blossom festival; *full-length, oblong*; *signed* KUNISADA.—**Snow Sports**: A Group of People amusing themselves in a snow-covered garden; *landscape by* HIROSHIGE, *and figures by* KUNISADA; and **A Woman** offering a cup of SAKÉ (3)

KUNIYOSHI (Utagawa), 1797–1861.

58 **Tsukasa of Ōgi-ya** on parade, *a blue print touched with red.*—**A Woman** walking on a cliff, and another Woman, *blue prints, similar*; *all full-size, upright*; *signed* ICHIYŪSAI KUNIYOSHI (3)

59 **Kakemono-ye**: MONGAKU SHŌNIN doing penance under the Nachi waterfall at Kumano, and Fudō Miō-ō sending his acolytes Seitaka and Kongara to his assistance; *signed* ICHIYŪSAI KUNIYOSHI

HOKUSAI (Katsushika), 1760–1849.

FUGAKU SAN-JŪ-ROK'KEI.

"THE THIRTY-SIX VIEWS OF FUJI," *with the ten Supplementary Views, first published between the years* 1823-1829, *full-size, oblong, signed* ZEN HOKUSAI I-ITZU.

The order given is that of E. De Goncourt.

60 **Shunshū Ejiri**, "Ejiri, Suruga" on a windy day, Fuji seen across rice fields where the travellers and coolies are struggling against the wind, and papers and a hat are flying in the air. *No.* 1

*** First edition, full-size copy.

61 **Shunshū, Ono Shinden**: Fuji rising out of mists hanging over water partly hidden by reeds towards which cranes are flying; in the foreground coolies leading oxen loaded with reeds for basket making. *No.* 2

*** First edition.

62 **Shunshū Katakura Chayen**, "The Tea Fields of Katakura, Suruga." A white Fuji, blue flecked, rises beyond the fields where women are engaged picking tea, and men are packing and carrying it into the houses. *No.* 3

63 **Bishū, Fujimi Hara**, "Fujimi Moor, Owari." Fuji framed in the circle of a large tub, inside which a workman is caulking the seams. *No.* 4

*** First edition, but has been crêped, pulled out again and lined, a fine sharp copy.

64 **Koishikawa Yuki no ashita**, The Day after a snow-fall at Koishikawa," Yedo. A woman in a tea-house pointing out Fuji to visitors, the landscape covered with snow. *No.* 5

*** First edition.

65 **Koishikawa.** Another copy ; *sky colours altered*

66 **Todo no ura** : Two TORII standing in water where men and women are gathering shell fish ; Fuji seen under one of the TORII at a great distance. *No.* 6

67 **Minobu-gawa ura Fuji**, "The back of Fuji seen from the banks of the Minobu river through high peaks of rock." On the river bank coolies and horses going one way, and others carrying a KAGO passing the reverse way. *No.* 7

68 **Gai-fu Kaisei**, "Breeze, Fine Weather." A beautiful day and south wind on the slopes of Fuji, the lower part covered with trees, the upper part red, and the summit and crevices filled with snow ; great masses of straight white clouds in the sky. *No.* 8

*** First edition.

69 **Gai-fu Kaisei.** Another copy from the same block, but later

70 **San-ka Haku-u**, "A shower below the summit," with lightning at the base of the mountain ; daybreak is illumining the snow-clad mountain peak, the lower part being in darkness save for the flash ; the clouds are curling white clusters. *No.* 9

*** First edition.

71 **Shōnin Tōzan**, "Many people going up the mountain," some of the pilgrims in a cave at devotions, and one in the foreground climbing a ladder. *No.* 10

*** First edition.

72 **Kazousa no Narumi** : View from Narumi in the province of Kazousa, the mountain rising slightly above the sea on the horizon ; in the foreground two sailing junks, the after parts covered with matting. *No.* 11

*** First edition.

73 **Kazousa no Narumi.** Another copy from the same block

74 **Taishū Ushibori**, "Ushibori in the province of Hitachi." Fuji seen across a misty bed of water reeds to the right, and a great junk moored in the foreground, partly hidden by a hill in the foreground. *No.* 12

75 **Shinshū, Suwa-ko**: Suwa Lake, in the province of SHINANO, with the shades of evening falling; in the foreground a thatched cottage under two tall pines leaning to right and left. *No.* 13

*** First edition, and a fine full-size copy.

76 **Shinshū Suwa-ko**. Another copy, more blue in the colouring and altered sky colours

77 **Shinshū Suwa-ko**. Another copy, similar

78 **Tōtōmi Sanchū**: Fuji from "Among the Tōtōmi mountains," seen through the trestle supporting a great log on which sawyers are at work, while another is sharpening the teeth of another saw. *No.* 14

79 **Onden no mizu Kuruma**: Fuji from "The Onden water-wheel." In the foreground a woman is washing vegetables in a basket, another carries a tub, and a child has a tortoise tied by a string to put into the water-chute which turns the great wheel. *No.* 15

80 **Onden**. Another copy

81 **Kōshū, Inume tōge**, "The Inume Pass, Kai," with Fuji from the hillside, the base of the mountain hidden by mists, the middle brown getting blue towards the top, flecked with snow and with snowy crest. *No.* 16

*** First edition.

82 **Kōshū Misaka Suimen**: Fuji seen on "The surface of the water" at Misaka, Kai, in early spring-time. *No.* 17

83 **Kōshū, Mishima tōge**: View from the pass of Mishima, in Kai, the mountain wreathed with curling cloud like a dragon with long tail. In the foreground a great tree which three men are trying to measure with arms extended. *No.* 18

*** First edition, full-size copy.

84 **Koshū, Isawa Akatsuki**, "Day-break at Isawa, Kai." Fuji lit up at its snowy peak tinted pink, has its slopes in darkness cut by great flats of mist beyond the lake, on the shore of which is a village of closed houses, and in the street a party of travellers setting out on their day's march. *No.* 19

*** First edition.

85 **Kanagawa oki nami ura**: "The great wave on the sea-coast at Kanagawa," rising like a huge spirit of destruction, with curling clawing fingers, and swallowing up in its trough two long boats. *No.* 20

*** The sky tint faded.

86 **Tōkaidō Yoshida**: The Fuji-mi Tea-house at Yoshida, on the Tōkaidō, where one of the waitresses points the mountain out to two ladies on the balcony. In the left foreground one of the coolies who has carried them in a KAGO, beats his sandal with a mallet to soften it. *No.* 22

87 **Tōkaidō Yoshida.** Another copy

88 **Tōkaidō Kanaya**: Fuji seen from the Ford at Kanaya, where coolies are carrying people on their shoulders through the water, and NORIMONO are borne on the shoulders of gangs of fourteen or sixteen men. *No.* 23

*** First edition, full-size copy.

89 **Tōkaidō Kanaya.** Another copy, with altered colouring

90 **Tōkaidō Tago no ura ryaku zu**, "An Epitome of the seashore of Tago on the Tōkaidō": Fuji all blue, flecked with white, rising behind green hills at the back of a village, and a big junk being propelled by oars in the foreground. *No.* 24

*** First edition.

91 **Tōkaidō Tago no ura.** Another copy from the same block

92 **Sōshū, Enoshima**: A cluster of houses surrounded by green woods with the pagoda of the shrine of BENTEN rising above the foliage, and people wending their way up to the shrine, Fuji in the distance to the right. *No.* 25

*** First edition, full-size copy.

93 **Sōshū, Nakabara**: Coolies passing over a bridge by a stone Buddhist way-side shrine on the edge of a stream in which a man is fishing with a net; the mountain flecked blue, rising behind a line of hills. *No.* 26

94 **Sōshū, Hakone Kosui**: "The Lake of Hakone, Sagami," with Fuji seen between the hills, its sharp peak contrasting with a bold round-topped hill on the right. *No.* 28

95 **Sōshū, Umesawa**: A print in blue and green. A number of cranes in the left foreground and two flying up towards the mountain, which is in blue, graded lighter towards the white crater. *No.* 29.

*** First edition.

95A **Fukagawa, Mannen-bashi**: Fuji seen through the central arch of the Mannen bridge, which spans a canal running into the Ō-Kawa. *No.* 31

*** First edition, full-size copy.

95B **Fukagawa Mannen-bashi.** Another copy.

96 **Go-hyaku Rakan-ji Sazaidō**: Fuji from the Pagoda of the Five Hundred Rakan at Yedo. Men and women leaning on a balustrade watching the bright sunlight on the snowy peak, seen behind a grassy bank across a lake. *No.* 32

*** A late issue.

97 **Aoyama Enza Matsu**, "A Cushion under the Pines of Aoyama." A party is picnicing on the hillside and admiring the peerless mountain as seen across a celebrated old pine, supported on trestles, growing below. *No.* 33

*** First edition. Full-size copy.

98 **Kōshū, Kajika-sawa**: The lone fisherman at Kajika-sawa, in the Province of Kai, standing on a high jutting crag, hauling in the lines of his net, and a boy behind him holding the lines of another net. Fuji almost enveloped in mist. *No.* 34

*** Edition doubtful, the colouring not being the same as in other known copies of the first edition; full-size copy.

99 **Kajika-sawa Kai.** Another copy, in this case the colouring is nearer that of the original issue, but the state of the block inferior

100 **Shimo Meguro**, a little village in the hills near Yedo, from whence the horn of Fuji is just visible in the dip of the ground. A man with a mattock coming down some steps on the hillside to the left, pausing to look back at the mountain, and in the foreground two men with hawks. *No.* 35

*** First edition, full-size copy.

101 **Shimo Meguro.** Another copy, similar

102 **Bushū, Senjū**, a suburb of Yedo, where two men are fishing by a weir, and another, leading a hobbled horse to be shod, is staying to look at the evening sun on Fuji. *No.* 36

*** First edition, full-size copy.

103 **Senjū.** Another copy from the same block, but later.

104 **Senjū Kwagei Yori Chōbō no Fuji**, "A View of Fuji from Senjū, looking across the town of flowers" (Yoshiwara). In the foreground a procession of men carrying muskets in red cases. *No.* 37

*** First edition.

105 **Fuji, from Senjū.** Another copy, later issue, with three colour blocks left out

106 **Tsukuda-jima**: An island at the mouth of the Sumida river, with Fuji standing behind green hills on the right shore. In the foreground a junk laden with bales of cotton, and smaller boats. *No.* 38

*** A full-size copy.

107 **Bushū, Tamagawa**: The Tama river in the province of Musashi; a boat laden with faggots crossing the stream, and a horse carrying faggots on the bank; Fuji with dark blue sides and white crest appearing out of a great bank of mist. *No.* 39

108 **Tōkaidō, Shinagawa, Gotenyama no Fuji**: "Fuji seen from Gotenyama at Shinagawa on the Tōkaidō," looking across the Sumida river; clusters of people ascending the hills for a picnic at the cherry-blossom time, and a view of the adored mountain. *No.* 40

*** First edition.

109 **Tōkaidō, Shinagawa, Gotenyama no Fuji.** Another copy

110 **Tōkaidō, Shinagawa, Gotenyama no Fuji.** Another copy, entirely altered colouring

111 **Yedo Nihonbashi**: View from the Nihon bridge up a canal lined by warehouses, with Fuji peeping above the buildings on the left, and the towers of the Uyeno temple above the trees. *No.* 41

*** First edition.

112 **Yeto Suruga Chō Mitsui Mise**: The store of Mitsui, a celebrated emporium, Suruga Street, Yedo, with the mountain rising between the two roofs, on one of which men are at work repairing the tiles; kites flying in the sky. *No.* 42

*** First edition.

113 **Yeto Suruga Chō.** Another copy, similar

114 **Tōto, Suruga dai**: A picturesque hill in the centre of Yedo, from whence Fuji is seen above the house tops; in the foreground coolies carrying loads, and a man with two baskets balanced from a pole on his shoulders. *No.* 43

*** First edition, full size copy.

115 **Tōto Asakusa Hongwan-ji**: Fuji from the Buddhist temple of the Monto sect, Hongwan-ji at Asakusa, Yedo, with tilers repairing the roof of one of the towers, the scaffolding of a fire station rising in the town, and a kite flying. *No.* 44

*** First edition.

116 **Tōto Asakusa Hongwan-ji.** Another copy

117 **Ommaya gashi Yori Ryōkoku bashi Yūki mi**, "The Ryōgoku bridge from Ommaya gashi seen in the Evening Sun": Fuji terminating the great bridge; in the foreground a ferry carrying passengers across the river. *No.* 45

*** First edition, a fine full-size copy, the dress of the woman under the umbrella in the boat hand coloured red.

118 **Ryōgoku bashi.** Another copy

119 **Sumida-gawa, Sekiya no Sato.** The village of Sekiya, on the bank of the Sumida river, with Fuji lit up by a setting sun ; in the foreground three horsemen galloping against the wind. *No.* 46

*** First edition, fine full-size copy.

SHOKOKU TAKIMEGURI.

"TRAVELLING AROUND THE WATERFALLS OF THE PROVINCES." *Complete set of eight, full-size, upright ; signed* ZEN HOKUSAI I-ITZU. *Published by Yeijudō of Yedo, c.* 1827.

The order given corresponds with that of E. De Goncourt.

120 **Kiyo taki,** "The Kiyo (pure) Fall," by the Shrine of Kwannon of Saka-no-shita, on the Tōkaidō ; a narrow forking stream down a high hillside ; two thatched tea-houses at the base, men ascending steps to the right, and one at devotion near the shrine. *No.* 3

*** First edition, full-size copy.

121 **Kiso, Amida no taki,** "The Amida (Buddha) Fall," Province of Kiso ; a fall flowing from a round gap in the rocks, said to resemble the head of Amida ; on a rock to the left three men are preparing a picnic. *No.* 5

*** First edition.

122 **Sōshū, Ōyama, Rōben no taki,** "Rōben Fall (after the name of the Founder of the Temple Todaiji), Oyama, Province of Sagami." A curving stream of water pouring into a pool where several men are bathing, with guest houses on each side. *No.* 7

*** First edition.

123 **Mino, Yōrō no taki,** "Yoro Fall, Province of Mino." A perpendicular descent of water in a broad stream into a pool behind a rock, which divides the after current ; in the foreground a thatched house where the visitors are resting. *No.* 8

*** A later issue from a re-cut block.

SHOKOKU MEIKYŌ KIRAN.

"VIEWS OF THE BRIDGES OF THE VARIOUS PROVINCES." *Complete set of eleven ; full-size, oblong ; signed* ZEN HOKUSAI I-ITZU. *Published by Yeijudō of Yedo,* 1827-30.

The order given corresponds with that of E. de Goncourt.

124 **Yamashiro, Arashiyama, Tōgetsu Kyō,** "The Reflected Bridge of the Moon at Arashiyama, Province of Yamashiro." A wood bridge on trestles, with a landscape of mountains, cherry and pine trees on the banks of the river, and a raft on the stream. *No.* 1

*** First edition.

125 **Kōzuke, Sano, Funa bashi Fuyu,** "The Bridge of Boats in Winter at Sano, Province of Kōzuke." Snow scene, the bridge thrown into a sharp curve by the swift flowing current; a tall bare pole of a pine tree by the bridge in the foreground. *No.* 2

*** First edition, a brilliant and full-size copy.

126 **Kōzuke, Sano, Funa bashi Fuyu.** Another copy, later issue

127 **Hida, Etchū, Tsuru bashi,** "The Hanging Bridge" of Hida and Etchū joining the two provinces, a terrible thing to traverse, made of cordage and bamboo; in the centre a man and woman crossing. *No.* 4

*** A late issue.

128 **Suwō, Kintai bashi,** "Kintai Bridge, Province of Suwō." A bridge of five curved spans of wood on four stone piers, and wooden trestles on the land; rain scene, high mountain peak in the background. *No.* 5

*** First edition, a good full-size copy.

129 **Tōkaidō, Okazaki, Yahagi no bashi,** "The Yahagi-river Bridge at Okazaki, on the Tōkaidō." A high curving wooden bridge over the almost dried up river bed, where archers are practising at targets; built high because of the freshets and snow of spring-time. *No.* 6

*** First edition, a good full-size copy.

130 **Kameido Tenjin Taiko bashi,** "The Drum Bridge at the Temple of Tenjin, Kameido," Yedo. A semi-circular wooden structure over a pond, beside a trellis of wistaria. *No.* 7

*** Edition doubtful.

131 **Ajikawa Guchi, Tempozan,** "The Bridges at the mouth of the Aji River, Tempozan, Ōsaka." Pretty hilly landscape at spring-time, with blue house roofs showing between the cherry blossom; beside the signature is the apologetic note: OJIU NINWA NO ZU O MOTTE, "*copied from an Ōsaka picture by order.*" *No.* 8

*** First edition, a good full-size copy.

132 **Echizen, Fukui bashi,** "Fukui Bridge, Province of Echizen." A bridge over the Asuwa-gawa between two districts in the same province, built partly of wood and partly of stone by the DAIMYŌ of the respective districts, one of whom was rich and the other poor. *No.* 10

*** First edition, full-size copy.

133 **Mikawa, Yatsu-bashi,** "The Eight-parts Bridge, Province of Mikawa." A series of zig-zag platforms leading to and from an angular sloping bridge, built over a marsh where irises are blooming. *No.* 11

*** First edition, full-size copy.

SETTSU GEKKA.

"Snow, Moon, Flowers." The three friends of the Poet. *Complete set of three; full-size, oblong; signed* Zen Hokusai I-itzu. *Published c.* 1830. *A very fine set.*

134 **Snow on the Sumida River.** View from the Temple Mokubogi, with a little island shrine in the right foreground.—**Moon on the Yodo River,** with a part of Yodo castle on the right and its celebrated water-wheel; on the far bank men are towing laden boats up stream.—**Flowers at Yoshino.** View on the hillside looking over a mass of cherry blossom, with the top of a torii and roofs of houses beyond; in the foreground coolies traversing the hill road (3)

135 **Moon on the Yodo River.** Another good full-size copy

HYAKUNIN ISSHU UBAGA ETOKI.

"The Single Poems of a Hundred Poets explained by the Nurse." *Part of the set of twenty-seven known sheets of this series; full-size, oblong; signed* Zen Hokusai Manji. *Published by Yeijudō of Yedo,* 1839. *All first edition, except where otherwise specified.*

The order given corresponds with that of E. De Goncourt. The Poems, translated, are attached to the prints.

136 Poem by Tenchi Tennō. Scene of an autumn rice-field with labourers harvesting. *No.* 1

137 Poem by Jitō Tennō. People crossing a narrow stream and two men bowing low to each other, with clothes bleaching in the distance. *No.* 2

138 Poem by Kakinomoto Hitomaro. Men dragging nets up a mountain stream. *No.* 3

139 Poem by Chūnagon Yakamochi. Men on junk watching the flight of magpies at nightfall. *No.* 6

140 Poem by Chūnagon Yakamochi. Another copy

141 Poem by Ono no Komachi. A group of Peasants outside a house engaged in the ordinary drudgery of life. *No.* 9

142 Poem by Sangi Takamura. Women on the coast of Ise diving for awabi shells, and a boat putting out to sea. *No.* 11

143 Poem by Sangi Takamura. Another copy from the same blocks; *slightly altered colouring*

144 Poem by SŌJŌ HENJŌ: Two Nobles' Daughters in the NIINAME MATSURI, a sacred dance, at a Court festival held in the eleventh month. *No.* 12

145 Poem by ARIWARA NO NARIHIRA: Peasants crossing a bridge over the Tatsuta river, near Nara in Yamato, in autumn when maple leaves tint the Stream. *No.* 17

146 Poem by ISE: A mother and daughter in the upper chamber of a house where tilers are working on the roof; the daughter watching the departure of a loved one. *No.* 19

147 Poem by KAN KE (Sugawara no Michizane): While in exile he visits a temple on Mount Tamuke, his bullock cart and servants waiting for him, and the ground strewn with maple leaves. *No.* 24

148 Poem by TEISHIN KŌ (Fujiwara no Tadahira). Scene at OGURA YAMA where the Prince KANE-AKIRA-SHINNŌ took up his abode, and is being received by the monks of the temple. *No.* 26

149 Poem by KIYOWARA NO FUKAYABU: The prow of a great pleasure boat lit by lanterns, and 2 other boats on a stream on a mid-summer night. *No.* 36

150 Poem by KIYOWARA NO FUKAYABU: Another copy, same block, but somewhat darker colouring

151 Poem by FUJIWARA NO YOSHITAKA: A great bath house overlooking a lake where water birds are diving, clouds of steam rising from the bath, and bathers on the balcony resting or completing their toilet. *No.* 50

152 Poem by FUJIWARA MICHINOBU: A great flat plain with winding roads seen from a hill side, the trees on the horizon silhouetted against the early morning light. The coolies have risen to commence their toil, and already are rushing along carrying their heavy loads. *No.* 52

153 Poem by SANJŌ-NO-IN: Ceremony in a Shintō temple in honour of the moon in its fullness and Susano-o no Mikoto, the Moon God. *No.* 68

154 Poem by SANJŌ-NO-IN: Another copy, same edition, but mellowed; full-size

155 Poem by GUN-CHŪNAGON SADAIYE: A path on the hill side where the fire from a salt kiln is throwing out a great volume of smoke, and men stacking bundles of faggots. *No.* 97

HOKKEI (Todoya), *worked c.* 1800-1840.

156 **Shokoku Meisho,** "Celebrated Views of our Native Land." Eleven sheets of the set of fourteen of this very rare work, $7\frac{1}{8}$ *in. by* $15\frac{1}{4}$ *in.*, each *signed* KIKŌ HOKKEI.—1. SHIMOTSUKE NO NIKKŌ URAMI GA TAKI, "The Waterfall one can see behind, Nikkō (province of) Shimotsuke," a great curving waterfall with men behind it on a log bridge trying to peer through it.—2. JŌSHŪ NO MIKUNI GOYEI FUDŌ TŌGE, "The Fudō Protector of the Mikuni pass (province of) Kōzuke." A red sun shining through a pass in the mountains, and the god Fudō seated on a rock by a waterfall, under which a man is assisting a woman to wash her hands.—3. MUSASHI, SUMIDAGAWA, "Sumida river, Musashi." A ferry boat crossing the river in a torrent of driving rain.—4. NAGATO NUNO KARI JINJI, "The Shintō festival of Nuno Kari (province of) Nagato," Two men, one carrying a knife and a tress of woman's hair, and the other a flaming torch, rushing along the coast by an incoming tidal wave.—5. ESSHŪ, TATEYAMA, "Tate mountain in Etchū." Visitors standing looking at the small hillocks of burning sulphur and jets of steam from the boiling mud.—6. SUNSHŪ. ŌMIYA KUCHI TOZAN, "Going up the Mountain from the Entrance at Ōmiya (province of) Suruga." A party of men climbing the slopes in the long slanting rays from a red sun at early morning.—7. IZU. CHINUKI NO HI, "The Aqueduct of Chinuki, Izu," and Fuji in the distance.—8. IZU. GOSEIKI NO MIDA, "The Amida of Goseiki, Izu." Men in a boat beside an arch in a great rock on the sea coast.—9. SŌSHŪ, HAKONE NO SEKI, "The Barrier of Hakone, Sagami," The place where passports were examined in the mountain pass overlooking the lake: a snow scene.—10. MUSASHI NO SATO, "The Village of Musashi." A winding road through flat rice fields, with wild geese flying across a great moon resting on the horizon.—11. SESSHŪ, SUMIYOSHI, view from behind the tower of the temple of the three gods of the sea, looking out to sea

157 **Oni Nembutsu** seated before a writing pad, with inkstone and brush, on a yellow ground; *hoso-ye; one of a set* KOKON KYŌ KASSEN, "Crazy Poems Ancient and Modern"; *signed* HOKKEI

158 **Back View of a Woman** standing on the balcony of a house shading her face with a partly-opened fan and looking at cherry blossom growing below her; *hoso-ye, one of the same set as the foregoing*; *signed* HOKKEI

HOKUJIU (Shōtei), *worked c.* 1800-1840.

159 **Kai, Saruhashi** "Monkey Bridge, Kai," A straight wooden bridge from cliff to cliff across a ravine, with a few thatched huts on each side, and curious curling clouds in the sky; *full-size, oblong, signed* SHŌTEI HOKUJIU

YEIZAN (Kikugawa), *worked c.* 1800-1829

160 **Haru Kasumi Hana Gyōretsu,** "A Procession of flowers in the Spring Haze." Pentaptych. A Noble Lady in her NORIMONO being carried along the sea-shore near Enoshima attended by seventeen ladies; *full-size, upright; signed* KIKUGAWA YEIZAN (5)

161 **Street Scene.** Triptych. Two Groups, each of three ladies going in opposite directions, and a centre group of two ladies and a little girl, in front of a large drapery establishment; *full-size, upright; signed* YEIZAN (3)

162 **Snow Scene**: A Woman walking under an umbrella; *from a set* FŪRYŪ MUSUME SETTSU GEKKA, "Refined young ladies in Snow, Moon and Flower."—**A Mother** holding a little boy with his bare head hanging down, as MEIGETSU, the "bright moon month," and a woman seated holding a SAKÉ cup; *from a set* FŪRYŪ KODOKARA JŪNI KA GETSU, "Refined Children and the 12 months."—**A Woman** walking beside two puppies playing, with a fan and peonies in the top corner; *all signed* KIKUGAWA YEIZAN (3)

163 **Hashirakake**: OHAN AND CHŌYEMON, *three-quarter and half-length; signed* YEIZAN

164 **Kakemono-ye**: A Woman standing with her hands behind her fixing her OBI, and holding her paper handkerchiefs between her teeth; *signed* KIKUGAWA YEIZAN

165 **Kakemono-ye**: A Woman with an open umbrella walking in a driving rain; *signed* KIKUGAWA YEIZAN

YEISEN and HIROSHIGE.

Kisidaidō Roku-jū-ku tsugi.

"THE SIXTY-NINE STATIONS OF THE KISO ROAD," *the inland mountain route between Yedo and Kyōto. A large part of the Complete Set of* 70 *prints, from the First Edition, with a number of duplicates from later editions; full-size oblong; some by* YEISEN *and others by* HIROSHIGE.

Beginning in 1835, this series took many years to produce, and it is probable was not completed until after the death of Yeisen in 1848. The first eleven were all by Yeisen and were published by Takenouchi Hoyeidō; this firm then joined with Iseya Rihei, whose seal Kinjudō began to appear. After the completion of the work Iseya took over the complete set and suppressed the name of Yeisen on the earlier blocks. Later on the nearly worn-out blocks were handed over to Yamadaya Shōbei.

166 **Nihon Bashi Yuki no Akebono,** "Snowy Day-break, Nihon Bridge." View looking up a canal with a sun-rise cut by white streaks of mist above the houses, fish people and other traders by the entrance to the bridge, and coolies pushing a cart laden with bales over the arched structure; *unsigned, but by* YEISEN

*** Second state, with the sun left out, on the umbrellas the name ISERI IKENAKA and sign of the firm.

167 **Nihon Bashi.** Another copy, a third state, without the red sun, *the publisher's name on the umbrella altered to* YAMASHŌ HAN (*of*) NAKA BASHI, *his trade mark put on the other umbrella, and the signature of the artist left out*

168 **Itabashi no Eki,** "Itabashi Station." View of a road through a village, and a man shoeing a horse under a tree by a roadside booth; on the horse's belly-band SHI-AWASE YOSHI, "a lucky event," and beside the signature the seals of HOYEIDŌ and TAKE-UCHI; *signed* YEISEN. *No.* 2

*** First state.

169 **Itabashi.** Another copy, without any signature or Hoyeidō seals, only the sign of ISERI on the horse's belly-band, and showing changes in the colouring

*** Third state.

170 **Urawa Shuku Asama yama Embō,** "Distant View of Asama mountain from Urawa Station." A road lined by almost leafless trees in early spring, with Asamayama belching smoke in the distance; in the foreground a man leads a pack-horse to the left, and a traveller, followed by a coolie, goes onwards towards a rest house; red seals HOYEIDŌ and TAKE-UCHI, and on the horse's belly-band TAKE; *signed* YEISEN. *No.* 4

*** First state.

171 **Urawa.** Another copy, later state, with HOYEIDŌ seal left on, but the sign of ISERI put on the horse's belly-band, and the signature of Yeisen removed

172 **Ōmiya, Fuji no Enkei,** "Distant View of Fuji from Ōmiya." The road follows an embankment with cherry trees in blossom along its side, and Fuji is seen across rice fields; in the foreground a traveller being carried in a KAGO; red seals of HOYEIDŌ and TAKE-UCHI beside the signature KEISAI. *No.* 5

*** First state.

173 **Ōmiya.** Another copy, later state, with the HOYEIDŌ seal, and the signature of YEISEN left out; colouring much coarser

174 **Ageo shiku Kamo no Yashiro,** "The Shintō temple of Kamo, Ageo Station." View of a rest-house outside the grounds of the temple, with peasants winnowing rice in front of the house; above the fence are white and red flags, with the name of the shrine, and TAKE NO UCHI and HOYEIDŌ, names of the publisher; *signed* KEISAI. *No.* 6

*** First state.

175 **Konusu Fuki-age Fuji Embō,** "Distant View of the 'blown-up' Fuji from Konosu." A White Fuji seen across flat fields, with a zigzag path across them, and porters laden with parcels passing along; HOYEI-DŌ *in two red seals, no signature, but by* YEISEN. *No.* 8

*** Second state.

176 **Kumagai, Ha'chō Tsutsumi,** "The Eight CHŌ Embankment, Kumagai," which is seen winding away on the right; in the foreground a man just arriving in a KAGO at the rest-house, where a horse is feeding from a nose-bag; *sealed* TAKE UCHI; *unsigned, but by* YEISEN. *No.* 9

*** Second state.

177 **Kuragano shuku Karasu Kawa no zu.** View of the Karasu river at Kuragano station. A Woman drinking tea in a small booth beside an irrigation canal where another woman is scrubbing a cooking pot and four small urchins are playing in the water; *no seals and unsigned, but by* YEISEN. *No.* 13

*** Second state, late issue.

178 **Takasaki**: View of the village lying beside Karasu river with a bridge in the distance and a blue mountain range beyond; in the foreground a man with a fan running up to a group of a peasant bowing to two travellers; HOYEIDŌ *red seal beside the place name*; *signed* HIROSHIGE. *No.* 14

*** First state.

179 **Sakamoto**: The straight line of a village street with a narrow channel of water running parallel with it, crossed at intervals by planks, and a great round-topped hill in the background; *the seal of* ISERI *beside the place name*; *without signature, but by* YEISEN

*** Second state.

180 **Iwamurata**; A group of five blind masseurs fighting and another seated by the road-side, with a dog howling at them; *red seal of* TAKE-UCHI *beside the signature* KEISAI. *No.* 23

*** First state.

181 **Iwamurata.** Another copy, *same seals, but unsigned*

*** Second state.

182 **Ashida**: View of a green hill-side with a dip through which a road is seen below, where porters carrying KAGOS and other travellers are passing into a declivity between this hill and a higher one behind it, known as the Kasatori pass; *red seal of* KINJUDŌ *beside the place name*; *signed* HIROSHIGE; *sealed* ICHIRYŪSAI. *No.* 27

*** First state.

183 **Ashida.** Another copy from the same blocks, the hill much deeper in colour, but without the ICHIRYŪSAI seal

184 **Shimo no Suwa**: A station by Lake Suwa celebrated for its hot baths. View of an inn showing a party of travellers having a meal, and at the side a bath house with a man in the bath; red seal of KINJUDŌ beside the place name, and the trade mark of

LOT 184—*continued.*

ISERI used as an ornamental device on the door at the back of the guest room ; *signed* HIROSHIGE. *No.* 30

*** First state ; from the Happer collection.

185 **Shimo no Suwa.** Another copy, later state and showing considerable alterations in colour

186 **Shiojiri tōge Suwa no Kosui hibo,** "The frozen Lake Suwa from Shiojiri pass." View of the lake surrounded by mountains and people crossing on the cracked ice ; red seals of TAKE-UCHI and HOYEIDŌ, and TAKE on the horse cloth ; *signed* YEISEN. *No.* 31

*** First state ; from the Happer collection.

187 **Motoyama** : Scene on a mountain side with a great pine tree that has been blown over across the road by a gale propped up on a trestle, and two sawyers sitting on a log beside a fire smoking ; on the hill side the stump of another tree that has been cut down ; *red seal of* KINJUDŌ *beside the place name* ; *signed* HIROSHIGE. *No.* 33

*** Only state.

188 **Atsukawa** : The front of a large inn with travellers resting, a KAGO carrier seated on the front smoking, and a coolie unpacking a horse ; on the advertisement boards are the names of the engraver MATSUSHIMA FUSAJIRO, and the printers MATSUMURA YASUGORŌ and KAMETA ICHITARŌ ; *red seal of* KINJUDŌ *under the place name* ; *signed* HIROSHIGE. *No.* 34

*** Only state.

189 **Narai shuku Meisan mise no zu,** "A picture of the shop of famous products at Narai Station." View of a rest-house at the foot of the Torii pass where OROKU KUSHI, box-wood combs invented by a woman named OROKU, are sold ; inside a man engaged in making them ; in the background a high mountain peak covered with snow ; *red seals of* TAKE-UCHI *and* HOYEIDŌ *beside the signature of* YEISEN. *No.* 35

*** First state.

190 **Yabuhara, Torii Tōge** : The view is at the top of the Torii pass, where travellers are seated resting, admiring the scenery and looking down to Yabuhara at the foot of the pass, and two women are carrying brush wood ; the scene of a battle between Takeda Shingen and Kiso Yoshiyasu in 1549 ; *red seal of* KINJUDŌ ; *without signature, but by* YEISEN. *No.* 36

*** Second state.

SECOND DAY'S SALE.

KISOKAIDŌ SET—*continued.*

LOT

191 **Fukushima**: View of the Barrier and Guard-house at the entrance to the town, with the road between high banks; *red* KINJUDŌ *seal by the place name*; *signed* HIROSHIGE. *No.* 38

*** Only state, but original colouring.

192 **Agematsu**: View of a great ridge of rock known as the NEZAME NO TOKO, or "awakening platform," which affords a startling view of the Kiso river in the distance and the Ono waterfall close by; a traveller and a guide stand on the bridge over the stream, and a man with a load of faggots is crossing; *red seal of* KINJUDŌ *under the place name*; *signed* HIROSHIGE. *No.* 39

*** A late state, as no spray is shown.

193 **Magome eki tōge yori**: "Magome Station. Approach to the Pass." A traveller, a coolie stopping to tie his straw sandal, and another carrying an empty KAGO on a mountain road overlooking the roofs of Magome village, with a great grey range in the background; on the left a man riding a bullock round a road cut in the face of a cliff; *unsigned, but by* YEISEN

*** A second state, with altered mountain range.

194 **Ōi**: Two travellers on horseback being led by peasants on foot over the JŪ-SAN TŌGE, or thirteen passes; they are just at the summit of the SHICHI-HON MATZU-ZAKA, "The seven pine hill," in a dense snow-storm; *red seal of* KINJUDŌ *beside the place name*; *signed* HIROSHIGE. *No.* 47

*** Only state of the block, but without the splashed pigment in first issues.

195 **Ōi**: Another copy, from the same blocks

NOTE.—*From here onward generally the evidence as to first or later states is at present too incomplete to be readily accepted as conclusive.*

196 **Hosokute**: View of the village down the valley seen through two great pine-trees that lean over towards each other from opposite sides of the road, and a mountain range in the distance; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 49

197 **Fushimi**: A party of peasants resting and taking refreshments under a great tree beside the road with two members of a DAIMYŌ'S cortége in the foreground, one stooping to fasten his WARAGI; ISERI *sign on the left lower corner*; *signed* HIROSHIGE. *No.* 51

198 **Ōta**: Travellers seated on large stones on the banks of the Kiso river waiting for the ferry-boat crossing; on the distant shore pines and bamboos in mist, with a hill beyond; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 52

199 **Unuma no eki, Inuyama yori embo**, "Distant View of Unuma station from the approach of Mount Inu." The view includes the old Castle of Inuyama, the sweep of the Kiso river, and the mountains beyond; HOYEIDŌ *seal in orange*; *unsigned, but by* YEISEN. *No.* 53

*** Second state.

200 **Unuma**: Another copy, *without either publisher's seal or signature*

*** Third state.

201 **Seki-ga-hara**: View of a tea-house under a tree on the right, where a woman is serving two cups to travellers, and a coolie stands holding a horse; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 59

202 **Imazu**: View of a few of the shops on the IMAZU TŌGE, with green rushes growing on the roofs, including one for the sale of hats, and next door one for sandals; on the front of a tea-house a coolie resting, and another getting a light from his pipe; in the distance the dip down into the valley and the hills beyond; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 60

203 **Kashiwabara**, famous for its MOXAS, made from the down of plants growing on the adjoining Mount Ibuki. View of the tea-house KAME-YA, "Tortoise-house," with people inside, and KAGO bearers in front resting their two KAGO on upright staves; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 61

204 **Bamba**: View of the village at the junction of the road fromMaibara, with a group of three horses waiting while their drivers pass the time of day beside a stone wall at the junction of the roads; on the right a tea-shop with the ISERI sign; beyond a range of mountains and the Suribari pass; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 63

205 **Toriimoto**: View of a tea-house near the top of the Suribari pass, 500 ft. above the sea, built on the steep side of the mountain, with travellers resting and looking down on the village of Isozaki and the town of Nagahama, with a lake beyond cut by streaks of mist; *a red publisher's seal beside the place name, combining* TAKE-UCHI *with the sign of* ISERI; *signed* HIROSHIGE. *No.* 64 (*wrongly numbered* 63)

206 **Takamiya**: View of the village on the far side of the Echi river, with people crossing on the dried-up bed, the bridge having been swept away and only some of the trestles remaining; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 65

207 **Musa**: View of a bridge formed of two boats staked end to end across a narrow stream, with people crossing; at the top of the bank is a small house where toll is collected, and the fields to the right are waving with bamboo grass; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 67 (*wrongly numbered* 66)

208 **Moriyama**: A line of houses bordering the high road and a stream on the other side. Cherry-trees in blossom beside the stream and up the hills at the back of the houses, one of which is printed in green without any key-block; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 68

209 **Kusatsu**: The junction of the Kisokaidō with the Tōkaidō. People walking along the almost dried-up bed of the Kusatsu river, the houses of the town being visible in a hollow with hills beyond; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 69 (*wrongly numbered* 68)

210 **Ōtsu**: View of a street at the high part of the town overlooking Lake Biwa, two laden bullock carts coming up the street and a party of three women travellers passing one of the inns on the right; *publisher's sign of* ISERI; *signed* HIROSHIGE. *No.* 70

HIROSHIGE (Ichiryūsai), 1796–1858.

TOTO MEISHO.

The earliest set of "CELEBRATED VIEWS OF YEDO," *c.* 1828, *full-size, oblong*; *each signed* ICHIYŪSAI HIROSHIGE.

211 **Susaki Yuki no Hatsuki**, "New Year's Sunrise after Snow at Susaki" on a piece of projecting land where is the Shrine of Benten, deemed the best point from which to view the rising sun at the New Year

*** First edition.

212 **Shinobu-ga-oka Hatsu ike no zu**, "The Lotus Pond at Shinobu-ga-oka." View of the Pond and Causeway to the Shrine of Benten, lined by stone lanterns

*** First edition.

213 **Masaki**: End of Spring, ferry-boat crossing the river.—**Tsukuda Jima**, First Cuckoo of the Year.—**Yoshiwara**, Morning Cherries; *all full-size, oblong; second edition, published by Kawaguchi Shōzō, but without the ornamental borders* (3)

214 **Shibaura**, Ebb Tide.—**Tsukuda Jima**, First Cuckoo of the New Year.—**Takanawa**, Full Moon with geese flying; *all full-size, oblong; second edition, published by Kawaguchi Shōzō, but without the ornamental borders* (3)

215 **Shinobazu**, The Lotus Pond.—**Susaki**, New Year Sunrise.—**Takanawa**, Full Moon; *all full-size, oblong; second edition, published by Kawaguchi Shōzō, but without the ornamental borders* (3)

NANIWA MEISHO ZUE.

"Celebrated Views of Naniwa" (*a poetic name for Ōsaka*), *eight of a series of ten, full-size, oblong. Each signed* Hiroshige, *published by Kawaguchi Shōzō, with the seal* Yeisendō, *c.* 1828.

This series is very rare.

216 **Yasui Tenjin yama hanami**, "Flower viewing at Tenjin Hill, Yasui": A Group of people seated on a yellow mat under blossoming cherry-trees on the top of a hill, and a man dressed as a woman holding a fan, dancing to the music of a samisen played by another man

*** First edition.

217 **Junkei machi Yomei sei no zu**, "Picture of Night Stalls in Junkei Street." A crowd of people shopping at night time, with lanterns in the shops, over the stalls, and carried by pedestrians; on the right a tooth brush and toilet powder shop, and on the left a fishmonger's stall

*** Second edition.

218 **Dōjima Kome Akinai**, "The Rice Market, Dōjima": A crowd of speculators with eager gestures bargaining for "spot" or "future" deliveries, and the attendants with water tubs and ladles sprinkling the ground to lay the dust

*** Second edition.

219 **Dōtom bori**: The Theatre Street beside the Dōtom bori, one of the canals, seen from the Ebisu bridge through flat streaks of mist, the flags of the various houses flying high above the roofs

*** Second edition.

220 **Hachikenya Chakusen**, "Ship arriving at Hachikenya": A wharf with a flight of steps on the bank of the Yodo river, and men unloading a boat, while others stand about sightseeing, and two other boats are lying by

*** Second edition.

220A **Zakoba Uwoichi no zu**, "The Fish Market, Zakoba," in the Kawaguchi quarter. A busy crowd buying and selling, one man throwing out a fish to be caught, and next door a man entering accounts in a book

*** Second edition.

221 **Anryu machi, Naniwa-ya no zu,** "Picture of Naniwa House, Anryu Street": The garden of a tea-house with a great low pine supported on hundreds of trestles, and people viewing it, and stooping to see under it

*** Second edition.

222 **Sumiyoshi Onta no Saishiki Bengaku no zu,** "Picture of the BENGAKU (a dance) in honour of the KAMI of the rice fields at Sumiyoshi": Two men in high clogs dancing before the Shintō Temple, dedicated to the Gods of the Sea

*** First edition.

223 **Sumiyoshi.** Another copy, later edition

224 **Imamiya Tōka Ebisu,** "Festival of Ebisu at Imamiya": A crowd of people promenading the river bank with branches of bamboo decorated with luck objects

*** Second edition.

KYŌTO MEISHO.

"CELEBRATED VIEWS OF KYŌTO." *Eight of the set of ten prints; full-size, oblong; published by Kawaguchi; each with a double-line frame, and signed* HIROSHIGE.

225 **Kinkakuji:** The gold-plated temple surmounted by a bird with outspread wings, with woods and pond, and a round-topped hill in the distance

226 **Tsuten Kyō no Kofu,** "Red Maples of Tsuten Bridge": A gorge spanned by a covered wooden bridge, flaming maples on either bank, and the fallen leaves on the stream, with groups of people picnicing on the near bank

227 **Arashiyama,** at the foot of the rapids, the bank and hillside covered with woods in which blossoming cherry trees are conspicuous; on the stream a single raft with smoke issuing from a straw-covered shelter, and two men, one poleing it along, the other standing looking towards the beauty of the foliage

228 **Yatsuse no Sato,** "Village of Yatsuse": A path through fields in the bright hues of spring, and three women coming along with loads on their heads, one carrying a ladder

229 **Yodo gawa:** A great boat with a straw awning on the Yodo river, under the light of the full moon, across which a cuckoo is flying, with two straining boatmen at the stern, and a company of people taking refreshments, some of which are being served from a smaller boat tied alongside

230 **Shimabara,** one of the gates of the Yoshiwara quarter in the early morning, with the crescent moon in the sky; in the foreground a noisy roysterer being helped away

231 **Kiyomidzu Temple**, standing high on a hill-side, with its great wooden understructure partly hidden by cherry blossom, and dark-topped trees outlining the hill against blue and golden clouds; in the foreground a tea-house, the balcony decorated with lanterns

232 **Yūsuzumi**, "Evening cooling," in the partly-dry bed of the Kamo river in the Shijō quarter, people seated on low platforms fixed on the shingle and partly in the river itself, lit by many lanterns; in the foreground a man and woman giving an entertainment

ŌMI HAKKEI.

"EIGHT VIEWS OF ŌMI," the province in which Lake Biwa is situated; *full-size, oblong; published by Kawaguchi Shōzō, with the stamp Yeisendō; signed* HIROSHIGE.

233 **Seta, Sekishō**, "Sunset at Seta": View of the lake spanned by the long Seta bridge, and Fuji in the distance towering into a golden yellow sky; the sails in the distance half lost in the low mists on the water

234 **Katada, Rakugan**, "Homing Geese at Katada": A flight of geese descending to a marshy reedy piece of ground, where a thatched hut has been built out over the water; the distance partly lost in evening haze; the foreground hill with a green top, and orange streaks of mist behind it, and the rear hill

235 **Ishiyama, Akitsuki**, "Autumn Moon at Ishiyama": A high rocky and wooded cliff on the left, with the pagoda of Ishiyama-dera rising above the trees, overlooking the lake and Seta bridge; beyond, dim outlines of hills wrapped in a silver mist, encircle the lake

236 **Karasaki, Yoru ame**, "Night Rain at Karasaki," with its huge spreading pine trees in the centre of the downpour, and partly veiled in mist

237 **Hirayama, Bosetsu**, "Evening Snow at Mount Hira": The great slopes of the mountain rising cold and silent beyond the pine-clad valley, in which a few houses are clustered around an arm of the lake, and a few peasants are dragging their way through the thick deposit

238 **Hirayama.** Another copy, less finely graded, with a grading block left out in the lower slope of the near mountain

239 **Mii dera, Banshō**, "Evening Bell, Mii Temple": A flat field, graded into a reddish brown in the foreground, with green tipped mountains rising beyond, on the wooded sides of which the temple roofs jut out through the trees with orange streaks of mist between them and the dark loftier hill in the background outlined against the sunset gold of the sky, with a dark top

240 **Mii dera.** Another copy, the field in the foreground green, and the yellow sky graded upwards to a deep orange ; *later issue*

241 **Yabase, Kihan,** "Returning Boats at Yabase": The lake with evening mists just beginning to blot out the boats in the distance, and rising up the hill-side ; other boats coming nearer in, some furling sails and others moored, and over all a golden sky with the reflected red of sunset at the top

242 **Yabase.** Another copy

243 **Awazu, Seiran,** "Clearing Weather at Awazu": A curving coast of a bay, with a road along the shore lined with pine-trees ; in the distance hills streaked with mist, and a higher range beyond with a glowing sunset, cloud behind, and black sky above

244 **Awazu.** Another copy ; *from same blocks, but more lightly printed*

245 **Ōmi Hakkei.** Five of the set : Hirayama, Karasaki, Seta, Ishiyama, and Awazu (5)

YEDO KINKO HAKKEI.

"Eight Views of the Environs of Yedo." *Two of the set, each with only one poem ; published by* Sano-ya Kihei, *with the seal* Kikakudō *stamped in red on each print ; full-size, oblong ; signed* Hiroshige.

246 **Tamagawa, Akitsuki,** "The Autumn Moon, Tama River." A great willow tree in the foreground, its branches, and the tall kusa grass on the bank, swayed by the breeze ; two men fishing on the near bank, the distant hills suffused with a silvery mist, a full moon in the sky

*** Perhaps the most beautiful of Hiroshige's many landscapes.

247 **Ikegami, Banshō,** "Evening Bell at Ikegami." View of the entrance to the stairs leading up the hill-side to the temple, which is enveloped in a grove of cryptomerias, and the tea-houses which surround the gate

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248 **Kwa Chō Large Panel**: Duck and Bamboo in snow ; *signed* Hiroshige, *with the* Baka *seal under the signature*

249 **Shinagawa,** *one of the* Tōkaidō *series. Second state, No.* 2

250 **Kambara,** *one of the* Tōkaidō *series. Only state, No.* 16

251 **Kameyama,** *one of the* Tōkaidō *series. Only state, No.* 47

252 **Oblong Yedo Views**: Nihon Bashi Yuki bari asa, "Snowy morning Nihon Bridge."—Another View of the same subject.—Sumidagawa, Hashiba Ferry.—Noji Tamagawa : A guide pointing out the flight of sanderlings to two ladies ; *the last from a* Tamagawa *set* (4)

TRIPTYCHS.

253 **Awa no Naruto,** "The Whirlpool of Awa." View of the Rapids and Whirlpool in the channel dividing the Islands of Shikoku and Awaji, one of the entrances to the Inland Sea, near Kōbe; *full-size, upright*; *published by* TSUTA-YA, *signed* HIROSHIGE, *sealed* TŌKAI NO IN; *dated Snake* 4 = *4th month*, 1857 (3)

*** First edition.

254 **Awa no Naruto.** Another copy, same edition

255 **Kisoji no Yama Kawa,** "River and Mountain of the Kiso Road." View of a Waterfall and River in the Kiso Mountains covered in snow, and snow falling; *full-size, upright*; *published by* TSUTA-YA; *signed* HIROSHIGE, *sealed* BOKURIN SHOKOKU; *dated Snake* 8 = *8th month*, 1857

*** First edition.

256 **Buyō Kanazawa Hachishō Yakei,** "Night Scene of the Eight Views of Kanazawa," an inlet on the shores of Tōkyō Bay; *full-size, upright*; *signed* HIROSHIGE, *sealed* ICHIRYŪSAI, *and dated Snake* 7 = *7th month*, 1857

*** First edition.

256A **Sumidagawa Setchu,** "Sumida River in Snow." Scene showing both banks of the river with islands in the centre, crossed by flats of mist of various colours; *full-size, upright*; *one of a set* YEDO MEISHO, "Yedo Views"; *publisher's sign of* TSUTA-YA; *signed* ICHIRYŪSAI HIROSHIGE (3)

257 **Kakemono-ye:** SNOW GORGE on the Fuji river, the companion to the Monkey Bridge by moonlight; *publisher's seal of* SANOKI; *signed* HIROSHIGE

258 **Kakemono-ye:** SNOW GORGE. Another copy; *slightly mellowed*

259 **Kakemono-ye:** Narihira viewing Fuji attended by his sword bearer and a spear man; *signed* HIROSHIGE; *mounted*

260 **Fuji San-jū-Rok'kei,** "Thirty-six Views of Fuji." *Complete set of thirty-six, with title-page, in folding book form, each sheet signed* HIROSHIGE; *prints dated* 1858, *title* 1859

SADAHIDE (Utagawa), *worked c.* 1820–1867.

261 **Fuji san Tainai Meguri no zu,** "Travelling around inside Fuji." Triptych. View of parties of pilgrims exploring the caves, in one tapping the udder-like stalactites, in another worshipping at a shrine; *signed* GOUNTEI SADAHIDE, *and dated Horse* 3 = *3rd month*, 1858 (3)

262 **Dai Nippon Fuji san zetchō no zu,** "View of the highest part of Mount Fuji in Great Japan." Triptych. The scene around the crater at a period of calm; *signed* GOUNTEI SADAHIDE, *and dated Snake* 5 *intercalary* = *5th month*, 1857 (3)

SURIMONO.

263 **Fukujuso Plants** in a pot on a chess board; *signed* FUSENKIO I-ITZU.—**A Woman under a Cherry tree** in a shower; *signed* YANAGAWA SHIGENOBU.—**A Woman writing a Poem** in front of a TSUITATE decorated with a pine tree and offering of SAKÉ; *signed* KEISAI.—**Saru Kame no Noru**, "The Ride of a Monkey on a Tortoise," sent by Otahime to get a monkey's liver; *signature illegible, but by* HOKUSAI (4)

264 **Hokkei**: A CARP leaping from a tub of water.—TWO SPARROWS, a garden basket and a pine cone.—TWO FISH in a dish and a bottle of SAKÉ.—A BOX WITH STICKS OF CHARCOAL, a feather napkin, and seal; *all signed* HOKKEI (4)

265 **Hokkei**: NANIWA HOUSE, Anryu Street, Ōsaka, the garden front in snow.—EGUCHI NO KIMI in the rôle of Fugen on an elephant.—A FALCON on its perch.—A PILE OF SAKADARU and a brazier on a low table; *all signed* HOKKEI (4)

266 **Hokkei**: YAMA UBA, on a coloured gold ground.—HAULING IN A SEINE, and fishing nets drying; *both signed* HOKKEI.—TWO WOMEN, on a pale blue ground; *signed* KIKO KEISU.—A GROUP OF WOMEN of different classes around a man on a balcony; *unsigned*

267 **Gakutei**: KIN, KI, SHŌ, GWA, a Parody of the four Chinese Accomplishments, Harp playing, Checkers, Writing and Drawing; *each signed* GAKUTEI HARUNOBU (4)

268 **Gakutei**: A WOMAN making a thread ball.—HALF-LENGTH OF A WOMAN in a circle, and a peacock on a fan.—A SUIT OF ARMOUR and a MOCHI cake; *all signed* GAKUTEI (3)

269 **Shinsai**: A WOMAN with a child awaiting her husband's return.—THREE MEN on a raft.—A BOY on a wooden horse for horse trappings.—TWO WOMEN, one cutting vegetables; *all signed* SHINSAI (4)

KAKEMONO.

270 **Hosoda School**: An OIRAN on parade, in colours, on paper; *unsigned*

271 **Chitsuzan**: A white HŌ-HŌ Bird on a rock beside peony and bamboo, in colours on silk; *signed* JŌSOKU DOZIN, 74 YEARS OLD; *sealed* SHAKU-IN KENSHI *and* CHITSUZAN HOKUGO JŌSOKU, *c.* 1760

272 **Shijō School**: Two Cranes under a blossoming plum-tree, in colours on uncut velvet; *unsigned*

BOOKS.

273 **Tajima (Shiichi)** "Masterpieces," by Jakuchū, 1 vol. *Ōsaka,* 1914, *with reproductions in colours and monochrome*

274 **Hokusai**: FUGAKU HYAK'KEI, "One Hundred Views of Fuji," 3 vol. complete, *vol. I and II of the First Edition in the original covers, known as the "Falcon's Feather Edition," dated* 1834 *and* 1835 *and signed respectively* "76 AND 77 YEARS OLD HOKUSAI I-ITZU ARATAME GWAKYŌ RŌJIN MANJI; *vol. III is of the rare edition tinted pink* (3)

275 **Hokusai**: FUGAKU HYAK'KEI, 3 vol. *apparently of the* 1875 *edition* (3)

276 **Hokusai**: FUGAKU HYAK'KEI, vol. I and II duplicated different editions (4)

277 **Hokusai**: HOKUSAI GWAFU, 3 vol., *in colours, a late edition* (3)

278 **Hokusai**: YEHON SAKIGAKE, "Picture Book of Leaders," *i.e.* Chinese and Japanese Heroes, 1 vol. *Yedo,* 1836, First Edition; and four other odd vol. (5)

279 **Gakutei**: KYŌKA NIHON FUDOKI, "Comic Poems on Japanese Customs," 2 vol. First Edition, *Ōsaka,* 1831, *tinted*

Another Property.

HARUNOBU (Suzuki), *d.* 1770.

280 **Indoor Scene**: A young Girl playing the KOTO and her lover seated behind her kissing her; a black dog by their side turns his head away; YOKO-YE; *unsigned*

KORYŪSAI (Isoda), 1720–*c.* 1782.

281 **Niwaka Characters**: Narihira and four girls as a hawking party passing to the left; *medium size, almost square, one of a set* SEIRŌ NIWAKA KYŌGEN TSUKUSHI, "A Series of the Niwaka Plays of the Tea-houses"; *signed* KORYŪ

TOYOKUNI (Utagawa), 1769–1825.

282 **Theatrical Scene**: Matsumoto Kōjirō as the ghost of Iohata appearing to her husband Iyenushi Mokuyemon in the person of Onoye Matsusuke; *full size, upright*; *signed* TOYOKUNI

The Property of a Collector.

MORONOBU (Hishikawa), *d.* 1694.

283 **The Averted Execution of Morihisa** by the appearance of Kwannon, the sword breaking in the executioner's hand; *black and white*; YOKO-YE; *unsigned*

*** From the Hayashi and Happer collections.

MASANOBU (Okumura), *c.* 1685–*c.* 1765.

284 **Yoshiwara Scenes**: UMA MICHI, "The Horse Road." A group of women and a man in a KAGO passing along. SAWAGI NO TEI, "A Form of Excitement." A group of women round a SAKÉ kettle, a man dancing and another beating a cup stand for a drum; *black and white*; YOKO-YE; *unsigned* (2)

KIYOMASU (Torii), 1706–1764.

285 **Theatrical Duo**: Onoye Kikugoro as a man letting himself down by a rope through a wistaria trellis to where Segawa Kokunojo as a woman is lying asleep; HOSO-YE, URUSHI-YE; *signed* TORII KIYOMASU

TOYONOBU (Ishikawa), 1711–1785.

286 **A Key-block Proof**: A Woman seated smoking and looking up at the coiling smoke issuing from her lips; *full size, upright, black and white*; *signed* ISHIKAWA SHŪHA TOYONOBU

HARUNOBU (Suzuki), *d.* 1770.

287 **Interior Scene**, Winter: An OIRAN seated on a KOTATSU reading and a youth reclining under the folds of the quilt looking at the end of the manuscript; through the window bamboo covered in snow; *medium size, almost square, without text*; *signed* HARUNOBU

288 **Autumn**: A young Lady walking through a field to the left followed by a male servant carrying a branch of highly-tinted maple on his shoulder; *medium size, almost square, without text*; *signed* HARUNOBU

KINYUDŌ.

289 **Hashirakake**: A SHŌJŌ asleep beside a SAKÉ jar, dreaming of a SHŌJŌ dancing; in pink and green; *signed* KINYUDŌ

KORYŪSAI (Isoda), 1720–*c.* 1782.

290 **Kioshi and Chōshi**: An UKIYOYE Analogue of the Chinese Paragons of Filial Piety. A girl squatting fishing with rod and line, and a man standing talking to her; *large size, almost square*; *one of a set* FŪRYŪ YAMATO NI-JŪ-SHI KŌ, "A Japanese version of the Twenty-four Examples of Filial Piety"; *signed* KORYŪSAI

291 **A Girl playing with a dog** beside a KIRIKO-TORO hung up for the Bon Festival; *small size, upright*; *unsigned*

292 **Two Young Ladies** and a boy walking to the left in a sun-lit field at the maple season, the boy carrying a branch; *half block size*; *signed* KORYŪ

SHUNSHŌ (Katsukawa), 1724–1792.

293 **A Fishing Party**: A Youth seated in a boat, smoking, and fishing with rod and line, and a girl beside him showing a fish she has just taken off her line, geese flying in the distance; *small size, almost square*; *one of a set* SHINAGAWA HAKKEI, this for Homing Geese; *signed* KATSUKAWA SHUNSHŌ

294 **Nakamura Jūzō** in male character, standing holding a pipe and a bamboo hat.—**Nakamura Matsue** as a woman, standing in front of a stream beside a fence.—**Ichikawa Yaozō II** in male character, standing wringing his hands; all HOSO-YE; *signed* SHUNSHŌ (3)

295 **Ichikawa Monnosuke II** in male character, standing holding a sword in his left hand by his side.—**Ichikawa Masuzō** in male character, standing with right hand on his left arm.—**Arashi Sanyemon V** in male character, standing with wrists crossed; all HOSO-YE; *signed* SHUNSHŌ (3)

296 **Nakamura Dengorō** in male character, standing in a black dress, holding aloft a branch of plum blossom in a storm; HOSO-YE; *signed* SHUNSHŌ.—**Ichikawa Kodanji**, female bust portrait on a fan leaf, with SHUNSHŌ'S jar seal.—**Segawa Yajirō**, half-length female portrait on a fan leaf, with BUNCHO'S seal; *the two last from* YEHON BUTAI ŌGI, "Fans of the Stage," 1770 (3)

SHUNZAN (Katsukawa), *worked c.* 1776–1800.

297 **A Group of Three Boys**, one reading, one crawling into the house with a branch of maple, and one pointing to a hole in the window frame forming a full moon; *medium size, almost square*; *signed* SHUNZAN

298 **A Lady and her Maid** under a willow beside a stream, the maid with fresh picked leaves in her hat; *small size, almost square*; *signed* SHUNZAN

KIYONAGA (Torii), 1752–1813.

299 **Seirō Niwaka**: Two half-block views unseparated, of a set of Niwaka celebrations for Yedo-chō and Kyō-chō, the procession passing to the left; *both signed* KIYONAGA

300 **Hashirakake**: A Woman playing Battledore and Shuttlecock on New Year morning; *signed* KIYONAGA

301 **Hashirakake**: The First Cuckoo of Spring, two ladies walking to the right, the further one turning to watch the flight of the cuckoo; *signed* KIYONAGA

UNCERTAIN.

302 **A Child as Sambaso**, seated, wearing the hat with the sun disc and twelve months, and holding a cluster of bells; *small size, upright*; *without background*; *unsigned*

303 **A Child with a Hobby Horse**, facing to the left; *small size, upright*; *without background*; *unsigned*

304 **A Child as a Lion Dancer**, seated, holding a lion mask in his right hand and holding up a branch of peony in his left hand; on a yellow ground; HOSO-YE; *unsigned*

UTAMARO (Kitagawa), 1754–1806.

305 **Iwai Hanshirō IV** as the wife of Hatakeyama Shigetada, standing holding a lantern; HOSO-YE; *signed* TOYOAKI

306 **The Fuji View Tea-house**: Two women seated on the floor, one smoking, the other fanning herself and a waitress standing by in conversation; *small size, upright*; *signed* UTAMARO

307 **A Lady working a Puppet** dressed as a woman with three HANAGASA or flower hats, and another woman behind her and in front of a screen, playing a SAMISEN; *small size, upright*; *one of a set* FŪRYŪ SHO-GEI NO NISHIKIYE, "Refined Brocade Pictures of the Polite Accomplishments"; *signed* UTAMARO

308 **Boar Hour**, 9 to 11 p.m. GEISHA: Three-quarter-length figure of a GEISHA getting ready for an engagement and looking over her left shoulder at the bust of her maid fixing up her OBI at her back, on a mica ground; *full-size, upright*; *one of a set* FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock"; *signed* UTAMARO

309 **Komei Bijin Mitate Chushingura**, "A Selection of Celebrated Beauties in the Loyal League." Act XII. A Woman placing a box on a shelf above the TOKONOMA after the manner of Yurano-

LOT 309—*continued.*
suke placing the head of his enemy, a woman with a lantern acting as censer, and two others with boxes kneeling in front ; *full-size, upright* ; *signed* UTAMARO

310 **The Seventh Happiness in the House** : Two Women, one seated, the other on her knees admiring the work of a boy who is drawing a figure of Daruma ; *full-size, upright* ; *one of a set* GEI JIMAN KO TAKARA AWASE, "Vain Glorious Children Compared" ; *signed* UTAMARO

311 **Salt-water Gatherers** : Three Women standing by the edge of the sea with buckets slung from their shoulders for carrying salt water ; *one sheet of a triptych* ; *full-size, upright* ; *signed* UTAMARO

312 **A Yoshiwara Revel** : Triptych. A Group of eight men and two women more or less intoxicated, making merry ; *full-size, upright* ; *signed* UTAMARO

313 **The Seven Ri Beach** : Triptych. Pilgrims on the way to Enoshima ; on the left a KAGO standing on the beach with a woman in it holding a pipe, and another seated beside it packing the tobacco in her pipe with a steel for striking, and a third shading her eyes as she looks backwards ; in the centre two women walking beside another mounted on a horse ; on the right a lady and her porter being accosted by a young girl offering a shell ; *full-size, upright* ; *signed* UTAMARO

*** From the Danckwerts' collection.

314 **A Hawking Party** crossing a lake with Fuji in the distance, a lady seated in the boat, and a man standing with a hawk on his hand ; one sheet of a triptych ; *full-size upright* ; *signed* UTAMARO

TORIYAMA SCHOOL.

315 **Busata Nori-uchi** : "An Unexpected Visitor." A Lady standing with her hand in her sleeve up to her mouth before a man and woman seated beside a brazier ; *half block size* ; *signed* CHŌKI

316 **Hashirakake** : "Cherries of Uyeno," half length figures of a woman and a man back to back, he stooping holding a dispatch box, *one of a set* YEDO MEISHO ASOBI ; *unsigned, but probably from a set by* UTAMARO

317 **Spring** : A Mother on one knee nursing a little boy ; *medium size, upright* ; *unsigned*

YUMIAKI, *c.* 1800.

318 **Hashirakake** : The Letter reading scene from the Chūshingura, the girl on the balcony with a SAMISEN, the man below holding up a plectrum, and the spy below reading the end of the letter ; *signed* YUMIAKI

YEISHI (Hosoda), *c.* 1746-1829.

319 **Flower Arrangement**: A Lady seated, facing to the left where is a vase with wistaria, cutting a branch of chrysanthemum; *full-size, upright*; *one of a set* FŪRYŪ RYAKU ROK'KASEN, "An Epitome of the Six Poets"; *signed* YEISHI

320 **Genji at Suma**: The Prince standing on the ENGAWA of a house looking out to sea, a lady seated beside a writing table, and another standing holding a letter box in the foreground; *printed in grey and violet*; *full-size upright*; *one of a sheet of a triptych*; *signed* YEISHI

321 **The Peony Show**: Two Ladies and a little girl viewing the flowers; *half block size*; *signed* CHŌBUN

KUNISADA (Utagawa), 1786-1864.

322 **A Woman** walking on the bank of the Sumida river, *a blue print touched with red*; and five other prints; *all signed* (6)

KUNIYOSHI (Utagawa), 1797-1861.

323 **Nichiren Exorcising the Ghost of a Cormorant Fisher**, seated on the bank of a river; *full size oblong*; *signed* ICHIYŪSAI KUNIYOSHI; and 2 other prints; *both signed* (3)

KUNIYASU (Utagawa), 1806-1836.

324 **A Woman in a Gale** standing under a willow, and two sheets of a triptych, cherry viewing at Mukojima; *all signed* KUNIYASU (3)

UTAGAWA SCHOOL.

325 **Twelve Actors**: Bust Portraits in colours, *four on a block size*; *signed* KUNIMASA; *on six sheets* (6)

326 **A Woman** with a SAMISEN seated beside its case passing up her SAKÉ cup, *full size*, *upright*, *signed* UTAGAWA KUNIKIYO.— **An Actor Dancing**, a crêpe print, *signed* KUNIHIRO.— **Gaku**, "Temple Pictures," three on one sheet, *one signed* TOYOKUNI, *and another* SHUNYEI (3)

HOKUSAI (Katsushika), 1760–1849.

327 **Visitors to Mukōjima** standing on the bank of the Sumida river, one pointing to Fuji in the distance; *a long Surimono, unsigned*

*** From the Wakai collection.

328 **Jōshū, Ushibori**: Fuji seen from Ushibori in the province of Hitachi across a bed of water reeds, with a junk moored in the foreground, out of which a man is emptying a pail of water; no. 12 of the Views of Fuji; *signed* ZEN HOKUSAI I-ITZU

*** A copy printed all in blue.

329 **Kōshū, Inume Toge**: Fuji seen from the Inume Pass, Province of Kai, the lower part of the mountain hidden in mist, the middle slopes brown merging into blue with a snowy crest; up the hill in the foreground pack-horses and travellers are climbing; *no.* 16 *of the Views of Fuji*; *signed* ZEN HOKUSAI I-ITZU

*** First edition.

330 **Kirifuri no taki**, "The Falling Mist Waterfall," a forking cascade, with men at the base looking up at it, and two others on the hillside; *no.* 1 *of the series*; *signed* ZEN HOKUSAI I-ITZU

*** First edition.

331 **Hototogisu and Satsuki**, "Cuckoo and Azalea," *one of the small set of Birds and Flowers*; *signed* ZEN HOKUSAI I-ITZU

*** First edition and very rare.

332 **Mu Tamagawa**: Four out of the set of six, *quarter-block size*; *signed* HOKUSAI (4)

333 **A Man washing Vegetables**, standing on the rim of a tub in an early morning mist; *half-block size*; *signed* ZEN HOKUSAI I-ITZU.—**Ryōgoku Fireworks**; *oblong*; *signed* SHUNRŌ (2)

YEISHŌ (Hosoda), *worked c.* 1790–1800.

334 **A Woman leaving the Bath**, clad in a star-patterned YUKATA; TANZAKU; *signed* YEISHŌ

SHŪCHŌ (Tamagawa), *worked c.* 1790–1800.

335 **Hashirakake**: KOMURASAKI AND GOMPACHI, she standing behind her lover holding a pipe; *signed* SHŪCHŌ

336 **A High Tide at Enoshima**. Triptych. Female Pilgrims being carried on the shoulders of men through the sea which has cut off part of the causeway to the island; *medium size, upright*; *signed* SHŪCHŌ

SHUNYEI (Katsukawa), 1767–1819.

337 **Hashirakake**: A Man holding a woman on his shoulder while she reaches up into a tree, where a monkey is seated on a bough; *signed* SHUNYEI

TOYOHIRO (Utagawa), 1765–1830.

338 **A River Party**: Oni Nembutsu, Fuji Himi and others having a musical diversion on a boat; *a copy of an* OTSU-YE *in long Surimono form*; *signed* TOYOHIRO

339 **Manzai Dancers**: Two, with a dog barking at them, beside a KADOMATSU at the New Year; *a blue print*; *small size, upright*; *signed* TOYOHIRO

TOYOKUNI (Utagawa), 1769–1825.

340 **Making Clothes**, the left-hand sheet of a triptych, three Ladies on the floor at work; *full-size, upright*; *signed* TOYOKUNI

341 **The Dream**: Triptych. In the centre a noble Lady on her knees with arms on a book-rest, asleep, dreaming of her wedding as symbolised by the rat's wedding in a cloud, two of her ladies with books, four others playing UTA GARUTA, the card game of The Hundred Poets, and on the right three more lady attendants, one advancing with a cup on a stand; *full-size, upright*; *signed* TOYOKUNI

342 **Hachi Katsugi**, "Wearing Saucepans on the Head." A Woman walking with a staff, wearing a large round hat, and a page-boy following; inset an open book with the story of the old time custom; *half-block size, printed in grey and yellow*; *signed* TOYOKUNI

343 **The Ide Tamagawa**: Two Ladies wading across, one holding a TANZAKU inscribed; *small size, upright*; *signed* TOYOKUNI.—**A Woman seated** in front of an open SHOJI, with snow outside; *full-size, upright*; *signed* TOYOKUNI (Gosotei) (2)

FUSETSU, *late XIXth century.*

344 **Nihon Meizan Zue**, "Celebrated Mountains of Japan," two of the set, *half-block size*, FUJI SAN *and* KONGŌ SAN, *each signed* FUSETSU.—**Nihon Meisho Izumi Ari Tōshi Myōjin no zu**, "View of the Ant Road to Myōjin Temple, Izumi," Peasants on the road in a rain scene; *half-block size*; *unsigned* (3)

YEIZAN (Kikugawa), *c.* 1800–1829.

345 **A Woman viewing Iris**, and holding a boy by the hand; *unsigned.*—**A Woman after a Bath**, loosely clad, holding a face cloth in her teeth.—**Cherry Viewing**: A Man, Lady and Maid under a blossoming tree; *the last two signed* YEIZAN (3)

HIROSHIGE (Ichiryūsai), 1797–1858.

346 **Masaki Bōshun no Kei**, "End of Spring at Masaki," View up the Uchi river, with a ferry-boat crossing and a raft beyond, on the left bank two TORII; *one of the first set of* TŌTŌ MEISHO; *full-size, oblong*; *signed* ICHIYŪSAI HIROSHIGE

*** First edition.

347 **Kyōto Meisho.** Three Views of this set; KINKAKUJI, the gold plated Temple; YODO GAWA with the ferry-boat under the moon; and GION-SHA SETCHŪ, women outside the TORII of Gion Temple in snow; *all full-size, oblong*; *signed* HIROSHIGE (3)

*** All first editions, but poor state.

348 **Mikusa-yama.** Yoshitsune's troops passing round the hill for a night attack on the Taira in 1184; *one of the set* YOSHITSUNE ICHIDAIKI.—TAMAGAWA: AKI-NO TSUKI, AYU TORI, "Catching Fish by Moonlight, Tama river," *one of the* SETTSU GEKKA *set, this for Moon*; *full-size, oblong*; *signed* HIROSHIGE (2)

TŌKAIDŌ SERIES.

349 **Odawara**: First state and original colouring. *No.* 10

350 **Hakone**: Only state, but original colouring. *No.* 11

351 **Yoshiwara**: A modern re-cut block imitating the first state of this print. *No.* 15

352 **Nissaka**: Only state, but original colouring. *No.* 26

353 **Kameyama**: Only state. *No.* 47

354 **Tsuchiyama**: Only state, but original colouring. *No.* 50

355 **Ōtsu**: First state, but the hill in grey instead of green; *no.* 54

356 **Yawata**: One of the KISOKAIDŌ Series; *no.* 25; *signed* HIROSHIGE

*** First edition.

357 **Chūshingura**: A complete set of twelve, the series published by ARIDAYA (Seiyemon); and One Scene from another series; *all signed* HIROSHIGE (13)

358 **Sumida gawa** in Snow, with a man on a raft; one of the SHIKI YEDO MEISHO set of panel prints; and an undivided Sheet, with two circular ŌMI HAKKEI views, mainly in blue; *both signed* HIROSHIGE (2)

359 **Asakusa gawa Shūbi no Matsu, omma ya gashi**, "The Pine Tree Rendezvous, Horse-ford, Asakusa river," with a GEISHA'S shadow on the boat blind.—**Tsuki no Misaki**, "The Moon Viewing Cape": Looking out to sea from the balcony of a tea-house.—**Ōji, Shozoku E-no-Ki Ōmisoka Kitsunobi**: Foxes assembling at New Year's Eve, Ōji, from the Hundred Views of Yedo; *signed* HIROSHIGE (3)

360 **Ryōgoku Hanabi**, "Fireworks at Ryōgoku."—**Minowa, Kanasugi Mikawajima**: A crane flying down to another standing in a field; both from the Hundred Views of Fuji.—**Takanawa**, from an oblong TŌTO MEISHO set; *all signed* HIROSHIGE (3)

361 **Ōmi Hakkei**: A set of eight quarter block prints published by SENICHI, with yellow margins; *all signed* HIROSHIGE (8)

362 **Ōmi Hakkei**: Another set of quarter block prints published by I-HIKO, with censor's seal of YOSHIMURA, *c.* 1842-53; *all signed* HIROSHIGE

*** Not mentioned by Happer.

363 **Ōmi Hakkei**: Three of a set published by ARIDAYA, *half block size*, with poems; and Two Others from different sets; *all signed* HIROSHIGE

HIROSHIGE II, 1859–1868.

364 **Tōto Meisho**: Three full-size oblong views from this set, printed mainly in blue; *signed* HIROSHIGE *and dated Dog* 2 = 1862 (3)

365 **Fishing at Ebb-tide**: Two sheets of a triptych, a group of half draped women on the sea shore; *full size, upright*; *signed* HIROSHIGE, *and dated Rat* 3 = 1864

TOSHICHIKA (Kobayashi), *late* XIX *cent.*

366 **Two Carp in Water**, *medium size, upright*; *signed* TOSHICHIKA

YOSHIMORI (Ikkōsai), *worked c.* 1850–1870.

367 **A Public Bath House**, with nude women quarreling; *triptych, medium size, upright*; *signed* IKKŌSAI YOSHIMORI, *and dated Dragon* = 1868 (3)

VARIOUS.

368 **Nine Actor Portraits**, *half block size, signed* HIROSHIGE; Two Sheets of a Battle Scene Triptych, *by* SADAHIDE; and Four other Prints (14)

SURIMONO.

369 **A Long Surimono**: Scene in the kitchen of a Yoshiwara-house on New Year's Day, a party of strolling performers with music, one as Inari dancing, amusing the women collected round the ovens; *unsigned, but sealed* SHUNMAN

370 **Two Small Surimono**: A Woman viewing plum blossom, and a woman entertaining a man, *the last signed* SHŌSADŌ SHUNMAN.—**Nittan no Shiro** on a wild boar, *signed* GAKUTEI TEIKO.—**Shizuka Gozen** dancing, *signed* SHINSAI (3)

371 **Offerings to Daikoku** on Rat day, a woman placing them on the God's shelf, and an OIRAN on parade in the snow on New Year's Day, both on one mount, *signed* HISHIKAWA SŌRI.—**An Oiran** and her KAMURO, *half length, signed* KATSUSHIKA HOKUSAI (2)

1 8

372 **Raikō** alarmed at the sight of a GAKU bearing the ogre's head.—**A Kite**, a thread ball in a box, FUKUJOSO plants, etc.—**A Woman** standing looking out of a balcony on a river scene; *all signed* HOKKEI (3)

2 10

373 **Twilight at Michinoku**, and a poet looking over the cliff listening to the cries of plover.—**The Monkey Bridge** at Sunrise.—**A Peacock** and hen beside a waterfall; *all signed* HOKKEI (3)

12

374 **Hokusai**: Nine Pages of Illustrations from CHUKO ITAKO BUSHI, *mounted in an album; in colours*

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